

Steps for the young pianist

by HAZEL
GERTRUDE

KINSCELLA



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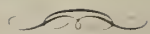
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STEPS

FOR THE

YOUNG PIANIST

By
HAZEL GERTRUDE KINSCELLA

A Graded Course of Instruction
For the Pianoforte
For either Private or Class Work



First Steps
Second Steps
Third Steps
Fourth Steps
Fifth Steps
Sixth Steps

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PREFACE

These "Second Steps" are offered to the teacher with the hope that the musical material, and the suggestions to both teacher and pupil, which are contained in the book, will help in the development of real musicians.

As the ability to *hear* music is necessary to the development of the art of melody-playing—and of a greater love for, and appreciation of music, as well—each of the Lessons has therefore been preceded by one or more suggested Ear-Training Drills. It is further suggested that an occasional, or weekly gathering together of all pupils for a class lesson in Ear-Training will be enjoyed by the children, and will also have a profitable result.

As the art of playing a melody with beauty and effectiveness is one of the greatest factors in the development of a pianist, the act of touch and the art of melody-playing have been emphasized in "Second Steps."

The elements of transposition are again suggested in the twice-presented "Hobby-Horse."

A pupil will usually require more than one week for the completion of an entire Lesson, with its Lesson Questions for the Pupil, and its Lesson Summary for the Teacher. Absolute perfection of every detail must be urged, for within the scope of his technical ability, each pupil should be an *artist*.

At the close of the ten Lessons in "Second Steps for the Young Pianist," the pupil will have acquired enough technic to be able to play little classics in a very musical and expressive manner.

HAZEL GERTRUDE KINSCHELLA.

SUGGESTIONS TO THE TEACHER

"The technics of every art must be acquired step by step."

"There is music in all things, if men had ears."

A teacher's greatest duty is to inspire the student with a desire to work, and then to help him to stand upon his own feet.

Following the acquirement of correct Position and Condition at the piano, the pupil must learn about the Keys of the Piano, Notes, and Rhythm. Four important elements of all music study, in the order of their importance, are *Accuracy*, *Rhythm*, *Expression*, and *Velocity*.

The development of the ability to play *expressively* comes to the pupil only by the mastery of the different kinds of touch.

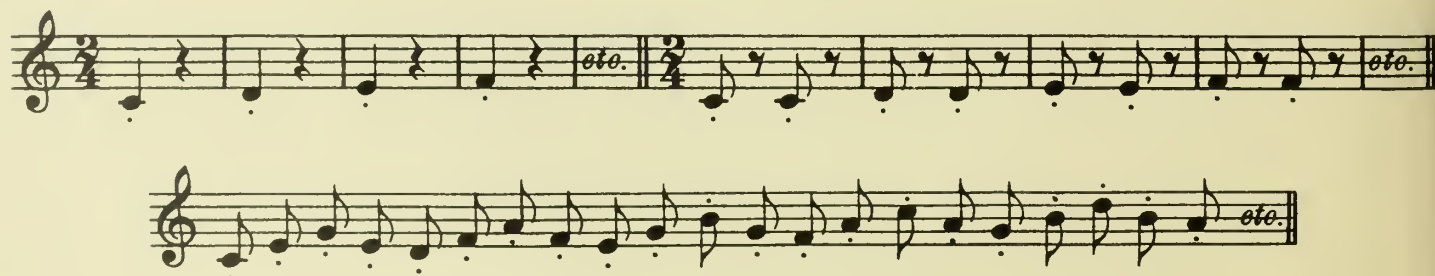
The pupil's very first practice should be done with a clinging *legato* touch, as the main point to be considered at first, in connection with playing the correct notes in proper time, is the smooth connection of the consecutive tones. The teacher may tell the pupil to have the tones *melt* into each other. *Legato* touch is more used than any other touch, although it is not always indicated, being played when other touches are *not* indicated. To secure *legato* touch, the hand must be kept very steady and quiet, and the finger played should be lifted just as the next finger has struck its key. Each finger should strike well down into its key and hold its full value.

For the *legatissimo* ("smooth as possible") touch, the finger striking first will remain holding down its key for an instant after the second finger has struck its key, producing the effect of *melting* the tones into each other, as in the following illustration:



The fuller and stronger a tone is desired to be, the greater the amount of pressure that should be given the key at the time it is struck.

In playing *staccato*, the key is not pressed down at all, but is struck sharply from above, and the finger or hand rebounds instantly, straight upward, as soon as the key has been struck. In finger *staccato*, the hinge from which the rebound is made is the knuckle-joint; in wrist *staccato*, the hinge is, of course, the wrist. Later, the arm also may be used in certain kinds of *staccato* playing. The pupil should practice the scale or finger-exercise, or any "pattern" of notes which the teacher may suggest, *staccato*, very slowly, but with decided and quick finger action. The *tempo* should be so slow at first that there is an interval of silence between each stroke. Thus the pupil can hear the effect of his own playing. The pupil should also practice the chromatic scale with a sharp, snappy *staccato* touch, as it is of great value to him to feel equally at home on the black and white keys. A child may be told to "bounce" his *staccato* notes or chords as he would a rubber ball.



These studies in *legato* and *staccato* touch may be further varied by playing them, first, *forte*; then *piano*; then *fortissimo*; and then *pianissimo*.

Portamento touch is suggested to the pupil in the "Adagio" which is a part of Lesson IV. The pupil should play the *portamento* chords by firmly pressing down the keys, holding them a moment.

and then lifting the fingers, the hand, and the forearm, with the wrist leading—really as though the wrist from which the hand is loosely hung were lifting all the weight of the hand and arm. This touch is much used at the end of a phrase or at the end of a slur. It should result in a tone which suggests the falling of a drop of water into a pool—also the detachment of each drop from the one which follows it.

When the pupil has mastered, to some extent, the different kinds of touch, he must begin to make the melodies, in the pieces which he plays, sing. In learning even the smallest study, one will always be able to find in it certain melodic, harmonic and rhythmic elements which must be given due attention. Many pupils have difficulty in finding the melody. They should be told, at first, that melodies are usually found at the “top” of the piece, in the soprano, as in the following illustration:



Even a little child may learn that the melody is like a solo voice, and should be given the most prominence; the “accompaniment” to be less prominent. The melody will, unless otherwise marked, be played very *legato*, and the tones which compose it should be closely connected. The accompaniment will be played either *legato* or *staccato*, and should be quite subdued in comparison with the melody.

While a pupil must rely upon his own resources, it is well for the teacher occasionally to illustrate the playing of a *singing melody*. A child will often learn to play a melody after once hearing it (I do not mean the learning of any given tune, but the manner of playing), who would not comprehend the contrast desired in any other way. One might almost change the name “Teacher” to “Illustrator,” for an illustrator is “one who makes clear.”

A second place in which the melody of a piece may be found, is in the bass, to be played by the left hand.



A piece will also often have two melodies of equal importance, as in one section of the “Happy Farmer” by Schumann, which is part of Lesson I.

The pupil should not be allowed to do hap-hazard melody playing, but should begin the composition mentally before his fingers have touched the keys; he should have settled in his mind the *tempo*, or rate of speed, the manner of touch, and the names of the first notes, before actual playing begins.

To stimulate attention, it is interesting, before beginning to play, to ask the child to name a certain number of things he sees about the piece. Ten things which might be seen in a very simple little piece are:

1. It has an F-sharp in the key-signature, so it is in the key of G.
2. 4-4 time-signature.
3. Left hand is in the F-clef, or bass clef, and right hand in the G, or treble clef.

4. No chords.
5. It has a repeat sign.
6. It has *staccato* dots.
7. It is to be played slowly and quietly.
8. It has two kinds of rests.
9. It has four kinds of notes (pupil may name the kinds).
10. It is one page long.

This list may be indefinitely added to, and the "game" may also be used to advantage in class work. When several children are studying together, they may take turns at "seeing things." Nothing about the piece, from the staff to the double bar at the end, is too insignificant to be mentioned.

The teacher may cleverly create additional interest in technic, by having the pupil play with her (or two pupils play together) little duets improvised from scales. They may take the scale of the key in which the piece about to be learned is written. Playing the scale as a duet (each playing it at his own part of the keyboard), they may play it *exactly* together, the player at the upper end of the piano beginning on Middle C, for example, and on the first C above it, and the other player beginning on the first and second C's below Middle C. They may play it one, and then two octaves, up and down together; then the upper player may play just twice as fast as the lower player, going two octaves while the other plays one octave; and so on. The teacher may invent many new styles of scale duets.

Sometimes the ears of a pupil tire of a piece which is being learned, but if so, it is usually because there has not been enough variety given to the practice. The teacher, in giving a new piece for a lesson, may vary the work by giving out, at the first lesson on it, only the most difficult parts, ignoring the rest of the composition. In many pieces there are difficult left-hand phrases, and it is sometimes very profitable to have the pupil work on the left hand, only, for a whole week. Or the pupil may work "backward" through a piece—that is, take a section at the end of the piece, learn it, and then do the same with a section just before that, and so on back to the beginning. This suggestion is good for one to use in reviewing a piece, also, because the first part of a piece is often given much more study than the last part, which is taken up with less enthusiasm. After a pupil has practiced a piece in any or all of these ways, he will be pleasantly surprised at the ease with which he can finish it when he starts at the beginning and plays it in its rightful order.

The pupil, in learning to play the melody of any composition in hand, may practice the accompaniment alone at first; or may practice only the melody. Absolute perfection of every detail must be urged upon the pupil, for within the scope of his technic, each pupil should be an *artist*. A child should give perfect and free expression to his juvenile conception of the piece in hand. Any child with proper technical training can learn to play the "Happy Farmer" by Schumann as an artist might. The little piece is simple, but requires an eye to see the melodies and the contrasting accompaniment chords, and an ear to hear them played and balanced against each other. The teacher may profitably play such music to her students occasionally, having them listen while it is played once through, and then having them tell their impressions of it. They will presently be able to hear two melodies at once, and tell which is the more important. Someone has said that one can judge his own musicianship by the number of melodies he can hear and follow at the same time.

There will be, perhaps, some industrious pupils who seem unable to distinguish the melody notes upon the printed page, and the teacher may do anything which occurs to her to make these clear. It is said that the earliest recorders of music illuminated their manuscripts by putting heavy red stems to the notes which were to be played by the right hand, as the music for both hands was first written upon one staff. Very young pupils will sometimes take great pleasure in illuminating their

own pieces with red ink, marking the melody notes red wherever they are found, whether in the right or the left hand.

It is best that a pupil should learn to play, even during the first year's study, before others and without notes. Playing without notes may be carried to an extreme—become a fad—but it is nevertheless true that many a pupil could easily have had success in public playing if he had only been urged and encouraged to play so from the very first. Thorough preparation must always precede public performance, and a student should play with as much thoughtful care when he plays for only one person, as when he plays for a hundred or more.

A splendid way for a young student—especially a timid one—to make his first public appearance, is by playing a duet, for in this he has the comfort of the printed page before him, has the inspiring companionship of the other player, and still has all the thrills of being “before the public.” When he is to play alone, it is a different matter, and the teacher should be very sure that he is really prepared, before he is allowed to appear.

The pupil will gain great independence by practicing a piece which he is to play in public (or any other piece, as well) in any or all of the following ways:

1. He should be able to play the melody alone.
2. He should be able to play the bass alone.
3. He should be able to play the right hand part alone.
4. He should be able to play from any starting-place which the teacher may suggest.
5. He should be able to tell the key of the piece, and its first notes in each hand.
6. He should be able to describe the entire piece orally and accurately, recalling any changes of key, rhythm, or general style.
7. He should be able to play the part for either hand alone, while the teacher supplies the other part.
8. He should be able to play it all very slowly.
9. He should be able to play it with absolute accuracy at the required or suggested rate of speed.
10. He should always “say something,” really suggest some idea or mood, by his playing.

The class-lesson is suggested as a splendid place for a pupil's first appearance, and the teacher must, after all due preparation is made, be optimistic and encouraging toward the pupil.

During the study of the “Second Steps,” the elements of phrasing may be suggested to the pupil. The teacher should, at first, merely suggest the phrase limits, or “breathing places”; later he can elaborate on the subject. If a pupil has any difficulty in recognizing phrase limits, let him play and sing some familiar piece, such as “Home, Sweet Home.” In this he will notice that the end of the phrase and the end of the measure are not the same. Phrases need not always continue to the end of a measure. So, in all his playing, the pupil must remember that *a phrase is a definite musical idea*.

As suggested in the writer's “First Steps for the Young Pianist,” the occasional or weekly class-lesson is invaluable to the young student. There is no method so sure of exciting strong interest in music and in making strict attention on the part of the pupil easy, as in the painting of a word-picture upon the title page of a piece, or the explanation of the title, allowing the imagination free play. This word-picture will be like a pair of rose-colored spectacles to the piece—making it something which the pupil cannot forget.

A class-lesson devoted to musical story-telling, a musical experience *apparently* unmixed with any information about music or with any technical difficulties, is an unusually profitable hour, providing that there is no smallest item of the entertainment which does not, indirectly, do something more than

amuse the children. The principal aim of all class instruction should be to render each child more independent, either in rhythmic feeling, melodic and harmonic hearing, physical independence, performance before others, or interpretation. Each class-lesson should include some rhythmic drill, and should any child show a certain lack of rhythmic sense, he should be given unusual opportunity to acquire or develop it, and it will be profitable if the teacher often reviews the Rhythm-Drills which were suggested in "First Steps." Old singing games may be taught with profit, the sense of rhythm being always best developed by actual enjoyable rhythmic motion, during which the child listens intently and accurately. Some pupils do not *think* music enough; they depend too much upon the keyboard. One of the greatest reasons for the class-lesson is to *prepare the ear to hear, and the eye to see, much that would otherwise pass unobserved.*

Children are constantly setting out upon a "voyage of discovery," and every new discovery is a source of great delight to them. Elementary teaching may well follow the old maxim given out by Pestalozzi, "The *thing* before the *sign*." Children must *feel* the rhythm before they can *play* it well, and they can never learn to feel it, or to have it take possession of them to such an extent as is possible after a series of rhythm-drills, as suggested in "First Steps." The class-lesson in ear-training should open the ears of the children in the class to the musical delights all about them. "*There is music in all things, if men had ears,*" and children should be encouraged to bring to the lesson some one (or more) definite sound, and its pitch, if possible, heard on the street, or in the home, or in the garden. The child or children should, by careful listening, be able not only to distinguish the sounds, but to reproduce them as well, as regards melody and rhythm.

To hear is well, but to be able to reproduce is better; so the child's ear-training work should include *rhythmic, melodic* and *harmonic* dictation, and the three properties of any one tone first to be considered are *pitch, force* and *duration*. The ability to hear *absolutely* is, possibly, an inborn quality, but any child, being given proper training, will in time be able to determine *relative* pitch; that is, if he is given the pitch of G, and then the key one step higher is struck, he should be able to determine that that tone is A. He can easily tell whether a sound is loud and distinct, or very soft; and if counting, or feeling the rhythm inwardly, he should be able to determine the length of time the note is held. The actual musical dictation done at first should be very simple, increasing in variety and difficulty as the ability of the pupil develops. It is hoped that the Ear-Training Drills suggested, and the Supplementary Drills given at the close of the book, will be practiced until, as efficiency tests, they are automatically simple: the aim of these drills being to assist in developing intelligent and artistic playing.

HAZEL GERTRUDE KINSCHELLA.

SECOND STEPS FOR THE PIANIST

HAZEL GERTRUDE KINSCHELLA

LESSON I

Ear-Training Drill. To test knowledge of the essentials of music-writing, the pupil will write—from the teacher's dictation—the following signs and characters: The Staff (both ancient and modern); Treble Clef; Bass Clef; whole, half-, quarter-, eighth- and sixteenth-notes, and the corresponding rests; place upon the staff any given time-signature; draw measure bar, double bar, and accent mark.

PUPIL: Review all the scales which you have studied. You should be able to play them all without looking at the music, keeping the playing smooth and even. When both hands play together, take special care to have the fingering correct.

A Valsette is a little waltz.

When we find a sharp or a flat in the middle of a piece—as the F-sharp or the G-sharp in “Valsette”—we call it an *accidental*.

Tempo di valzer means that we are to play in moderately fast waltz rhythm, accenting the first count in each measure.

This long curved mark (—) is called a *slur*, and tells us to play all the notes which are written under it very smoothly.

VALSETTE

Tempo di Valzer

The musical score for "Valsette" is presented in two systems. Each system contains six measures of music. The first system features a triplet of eighth notes in the first measure and a slur spanning the first four measures. The second system also includes a triplet in the first measure and a quintuplet of eighth notes in the fifth measure, both marked with their respective numbers (3 and 5). The piece concludes with a double bar line at the end of the sixth measure.

"A Study in Triplets" should be played rather fast—*allegretto*; in the triplets, three notes are played to a count in the place of two, and the first note of each triplet should be given a little accent.

What is this mark (b) and what does it mean?—It is a *flat*, a sign which tells us to play the note which follows it, one half-step lower in pitch than it naturally is.

See how many B-flats you can find on your piano.

The *flat* is not always placed near the note which is to be lowered, but is placed at the beginning of the piece, and when there, means that every B in the piece is to be flatted.

A STUDY IN TRIPLETS

Allegretto

The musical score is written for piano in 4/4 time. It consists of two systems of music, each with a treble and bass staff. The tempo is marked 'Allegretto'. The first system contains four measures. The first measure features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The second measure continues the triplet pattern. The third and fourth measures show the introduction of flats (B-flat and E-flat) in the treble staff. The second system also contains four measures, continuing the triplet pattern and the use of flats. The piece concludes with a double bar line at the end of the fourth measure of the second system.

SCALE OF F

PUPIL: You have found, in the scales which you have already learned, that the half-steps in a scale come between the third and fourth, and the seventh and eighth, notes. Can you build a scale, beginning on F? What *black* key must you use?

(Learn the scale with each hand alone. Later, practice it with both hands together.)

Right hand

Left hand

The fingering of this scale is different (in the right hand) from that of the C scale.

THE HOBBY-HORSE

Allegro means to play fast. Practice slowly at first, however.

In "The Hobby-Horse" we found a *flat* beside each B in the piece. After this, the *flat* will be placed only at the beginning of the piece, as in "The Happy Farmer."

Allegro

f Hop, hop, hop! *p* Go and nev-er stop: Where 'tis rough and where 'tis sto-ny,

Trot a-long, my lit-tle po-ny; Go and nev-er stop: Hop, hop, hop, hop, hop!

THE HAPPY FARMER *

In "The Happy Farmer" the melody is taken by the left hand, and should be played very smoothly and clearly. The accompaniment chords in the right hand should be played very lightly and softly. Listen for the little "duet" in which two voices sing, while playing the third and fourth lines.

Allegro **Schumann**

The musical score is written for piano in 4/4 time, marked 'Allegro'. It consists of four systems of music. The right hand (RH) provides a harmonic accompaniment using chords, while the left hand (LH) carries the main melody. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated by numbers 1-5. The first system includes a 'duet' where two voices sing. The second system continues the harmonic accompaniment. The third system features a melodic flourish in the RH. The fourth system concludes the piece with a final chord in the RH and a melodic line in the LH.

*This number is reproduced on Victor Orthophonic Record No. 20158.



LESSON QUESTIONS

1. What is a valsette?
2. Describe a *slur*. What does it mean?
3. What is the meaning of *allegretto*?
4. What is meant by this mark (b)?
5. Where do we find the half-steps in a scale?
6. What is the meaning of *allegro*?
7. What is meant by *tempo di valzer*?
8. Can you say the fingering of the Scale of F, with the book closed?

LESSON SUMMARY

In this lesson, the pupil should have learned the meaning of *tempo di valzer*, *allegretto*, *allegro*, and a *slur*; the new scale of F and its fingering; and has gained increased ability in melody playing. "The Happy Farmer" should be memorized by the pupil.

LESSON II

Ear-Training Drill. 1. The teacher shall play the scale, ascending or descending, and the pupil shall tell the direction of the motion (whether ascending or descending). The teacher shall play, and the pupil shall hear (and may also reproduce, if desired), the first twelve examples in the Ear-Training Drills given at the close of the book, the pupil listening for *pitch*, and stating, after hearing each example, which of the two tones was the higher.

2. Pupil shall write *rhythm* of four-measure examples (first three Ear-Training Rhythms in back of book) as dictated by teacher.

A LITTLE STUDY

In this Study (to be played with all pairs of fingers as suggested) the pupil must keep the hand quiet and lift the fingers high before each key is struck.


Legato



OMAHA INDIAN GAME SONG

PUPIL: This little song, only four measures long, has been sung for countless years by the children of the Omaha Indian tribe as they played on the Nebraska prairies. The game is much like our "Follow My Leader," and the song is sung over and over again. This should be played four times without stopping, *shading* the tones—that is, making them more beautiful and varied by increasing or diminishing the volume of sound, playing them louder or softer, as is indicated. The first time you play it, play *forte* (loud); the next time, play it *mezzo-forte* (moderately loud); then *piano* (soft); and then *pianissimo* (as softly as possible).

Allegro Repeat 4 times as directed

What are such notes as this () called, and how are they to be played? They are called *grace-notes*, and are to be played as lightly and quickly as possible, for they have no real time-value.

COUNTRY-DANCE

Vivace means to "play in a sprightly and lively manner."

Köhler

Vivace

Legatissimo means to play "as smoothly as possible."

THE HARPIST

Try to connect the notes of the third and fourth counts so smoothly that it will sound as though one hand were playing all the notes.



LESSON QUESTIONS

1. What is meant by "shading" tones?
2. Define *pianissimo*.
3. What is a *grace-note*, and how should it be played?
4. Define *vivace*.
5. Define *legatissimo*.

LESSON SUMMARY

In Lesson II, the pupil learns the meaning of "shading"; learns to play *grace-notes*; and gains greater skill in playing *arpeggiated* chords.

LESSON III

Ear-Training Drill. 1. Pupil shall hear and name (by number) the highest tone in each drill. (Ear-Training Drills 13 to 24.)

2. Pupil shall write, from dictation, Ear-Training Rhythms 4 to 9.

3. Pupil shall write, from dictation, the first four of the Interval Dictation Drills (in back of the book).

4. Pupil shall write scale as dictated, either ascending or descending.

Grazioso means to play "in a graceful manner."

Leggiero means "lightly."

A MERRY GAME

Grazioso e leggiero

Musical score for "A MERRY GAME" in 4/8 time, marked *Grazioso e leggiero*. The score consists of two systems of piano accompaniment. The first system has two staves: the upper staff contains a melody with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes and rests. The second system also has two staves; the upper staff continues the melody with a long slur over the first four measures, and the lower staff contains a bass line with eighth notes. There are labels "R.H." and "L.H." under the staves in the second system.

PUPIL: You will notice that "The Loss" and "Found Again" are both written upon exactly the same lines and spaces of the staff. They sound very differently, however, as the accidentals in "The Loss" make it sound very mournful and sad, while "Found Again," without these accidentals, sounds cheerful and happy. "The Loss" is really written in a *minor* key;—of which you will learn more in your Ear-Training Drills.

Lento means "to play slowly."

Dolente means "mournfully, with sadness."

THE LOSS

Lento e dolente

Musical score for "THE LOSS" in 4/4 time, marked *Lento e dolente*. The score consists of two systems of piano accompaniment. The first system has two staves: the upper staff contains a melody with half notes and dotted half notes, and the lower staff contains a bass line with chords. The second system also has two staves; the upper staff continues the melody with a long slur over the first four measures, and the lower staff contains a bass line with chords. The key signature has two flats (B-flat and E-flat), and the tempo marking *p* (piano) is present.

Con gioia means "with joy, in a happy manner."

FOUND AGAIN

Allegretto con gioia

Andante cantabile means to play "rather slowly, and in a singing style."

Tenuto means to "hold the notes their whole value."

MUSETTE

Bach

Andante cantabile

LESSON QUESTIONS

1. What is the meaning of *grazioso*?
2. What does *leggero* mean?
3. Define *lento*, *dolente*, *gioja*, *tenuto*, and *cantabile*.
4. Which sounded more cheery to you, the piece written in the *minor mode*, or the one written in the major key?

LESSON SUMMARY

In Lesson III the pupil has learned the meaning of the Italian words *grazioso*, *lento*, *dolente*, *gioja*, and *cantabile*; played his first piece in *minor*; and has further drill in finger dexterity and in the art of melody playing.

LESSON IV

Ear-Training Drill. 1. Pupil shall write rhythms from dictation. (Ear-Training Rhythms 10 to 15.)

2. Pupil shall write intervals from dictation. (Interval Dictation Drills 5 to 10.)

3. Ear-training drills, without written dictation, of major scales and minor scales, and of major chords and minor chords.

PUPIL: You will need to watch the fingering in this new scale very closely at first. Learn the fingering for each hand so well that you can close the book and play the scale without a mistake.

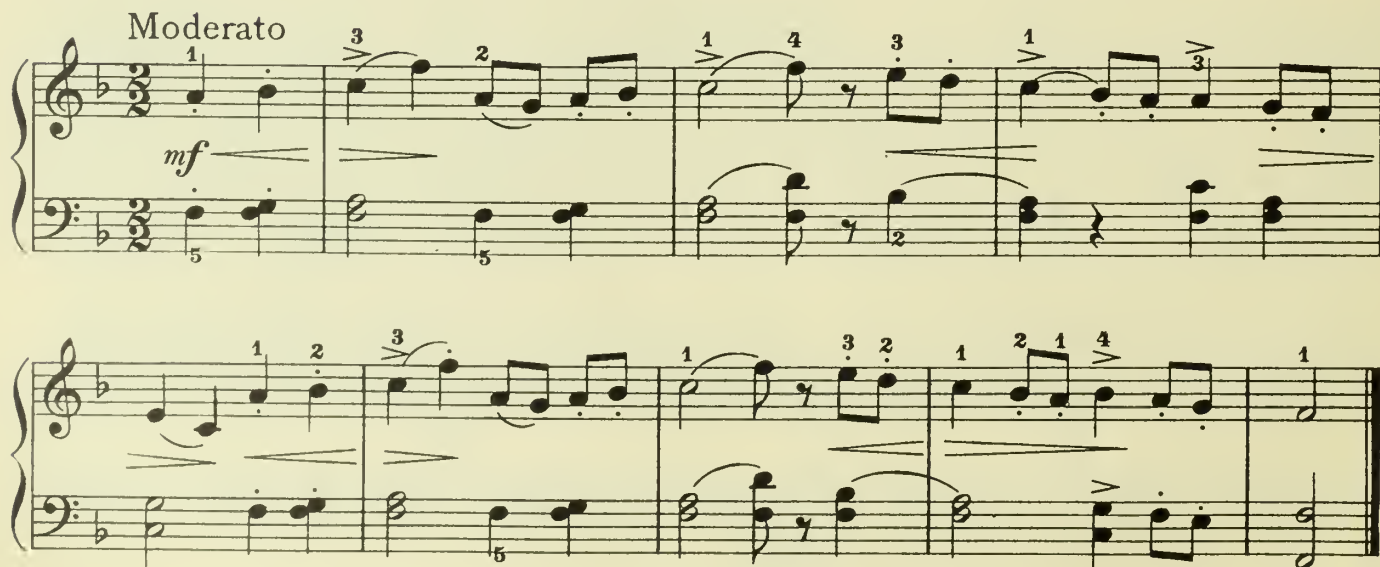
SCALE OF B-FLAT



GAVOTTE

Jean Paul Égide Martini

A gavotte is a stately, old-fashioned dance, and should not be played too fast.



Adagio non troppo means "slowly (*adagio*), but not too much so" (*non troppo*).

Smorzando means to "grow gradually softer and slower."

A *slur* placed over *staccato* dots, as happens very frequently in this *Adagio*, means that these notes are to be played half-*staccato*, the notes or chords being pressed down and then separated from each other lightly and lingeringly, not struck in the sharp, quick manner of the usual *staccato* touch. This kind of touch is called *portamento*.

ADAGIO

From a "Sonatine" by Gurlitt

Adagio non troppo

pp espressivo *f*

p *f* *p*

pp *f* *pp* *dim.*

p *f* *p dim.* *rit.*

a tempo

First system of musical notation. The treble clef staff begins with a *pp* dynamic marking. The bass clef staff also begins with a *pp* dynamic marking. The system concludes with a *f* dynamic marking. Fingering numbers 2, 1, 5, 2, 1, 3, and 2, 5 are indicated above the notes.

Second system of musical notation. The treble clef staff begins with a *p* dynamic marking. The bass clef staff begins with a *p* dynamic marking. The system concludes with a *p* dynamic marking. Fingering numbers 2, 1, 5, 2, 1, 3, and 5 are indicated above the notes.

Third system of musical notation. The treble clef staff begins with a *pp* dynamic marking. The bass clef staff begins with a *pp* dynamic marking. The system concludes with a *smorzando* dynamic marking.

HUNTING SONG

PUPIL: Can you make the first four measures sound like a hunting horn call?

Schmoll

Presto

p *mf*

Fine *cresc.*

(like an echo) *p* *rit.* *D. C.*

1 3 2 5

LESSON QUESTIONS

1. What are the two flats in the scale of B-flat?
2. What is the meaning of these marks ($\leftarrow \rightarrow$)?
3. Define *adagio* and *smorzando*.
4. What is meant by *non troppo* when used after another word?
5. Can you describe *portamento* touch?

LESSON SUMMARY

In Lesson IV, the pupil learns the scale of B-flat and its fingering; learns the meaning of *adagio*, and of *non troppo*; and learns the first elements of *portamento* touch.

LESSON V

Ear-Training Drill. 1. Pupil shall hear, hum (or otherwise match), and name highest tone of Ear-Training Drills 25 to 36.

2. Pupil shall write, from dictation, at least three of the melodies suggested in Melody Dictation Drills, time-signature being given by the teacher, and Middle C used as the starting-point.

3. Pupil shall distinguish and name simple major chords, as played by the teacher.

TWO STUDIES IN TRIPLETS

(The pupil may play these two studies with three different sets of fingers, as is suggested by the fingering.)

1 2 3 1
2 3 4 2
3 4 5 3

legatissimo

A BUGLE CALL

(Reveille)

With even rhythm

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time, with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score consists of eight measures.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of 10 measures. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The bass line provides a simple harmonic accompaniment with chords and moving lines. The score is presented on a single line of music with a decorative border.

Dolce means to "play sweetly."

The pupil should notice that the melody of the second part of the "Scherzo" is played by the left hand. The right hand accompaniment chords should be played very lightly. The grace-notes should also be played very quickly and lightly.

SCHERZO

("Scherzo" is pronounced *skairt-zo*).

Müller

Allegretto

The musical score is written for piano in 3/8 time, featuring a key signature of one flat (B-flat). It consists of seven systems of staves. The first system begins with a piano (*p*) dynamic and a melody in the right hand, while the left hand has a simple accompaniment. The second system introduces a forte (*f*) dynamic and more complex right-hand figures. The third system continues with alternating *p* and *f* dynamics. The fourth system features a *Fine* marking at the end of the right-hand phrase. The fifth system is marked *dolce* and *il canto marcato*, with a focus on the left-hand melody. The sixth system returns to a forte (*f*) dynamic with intricate right-hand patterns. The seventh system concludes with a piano (*p*) dynamic and a *D. C.* (Da Capo) instruction.

Molto, placed before any other word, means "very much"—as, *molto cantabile*, meaning "in a very singing style"; or *molto crescendo*, meaning "increasing very much."

ALL THRO' THE NIGHT

Old Welsh

Andante molto cantabile

p dolce

mf

piano

dim. e ritardando

p a tempo

rit.

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system begins with the tempo marking 'Andante molto cantabile' and the dynamic 'p dolce'. The second system includes the dynamic 'mf' and 'piano'. The third system features 'dim. e ritardando', 'p a tempo', and 'rit.' markings. The music is characterized by flowing, cantabile lines in both hands, with some passages featuring grace notes and trills.

LESSON QUESTIONS

1. What is the meaning of *dolce*?
2. What word means "very much"?
3. What is meant by the Italian word, *canto*?
4. What is the Italian word meaning increasing, or growing louder?

LESSON SUMMARY

In Lesson V, the pupil has additional drill for finger independence, in rhythmic playing, and in the playing of dainty grace-notes.

LESSON VI

Ear-Training Drill. 1. Pupil shall hear, hum (matching intervals), and name highest tone in Ear-Training Drills 37 to 50.

2. Pupil shall write, from dictation, at least three additional melodies suggested in Melody Dictation Drills.

3. Pupil shall find, on piano, major scale beginning on B, by sound.

SCALE OF E-FLAT



(The new flat in this scale is A-flat.)

THE HOBBY-HORSE

This is the same piece we played in Lesson I, but by starting it on a different key of the piano, we find that we must use E-flat and A-flat, as well as B-flat, to have the steps and the half-steps in the right places. After you have played "The Hobby-Horse" in this key, try to play it beginning on B-flat, on A-flat, on G, and on E. Changing a piece from one key to another—either higher or lower—is called *transposition*.



AIR FROM HAYDN SYMPHONY

PUPIL: Be sure to give every note its full value. The ties are to be held their full value.

The melody of this "Air" is taken from a symphony written for the orchestra, by Josef Haydn. Haydn, who was the son of a wheelwright, was born in 1732, and besides being a very famous composer himself, was also the teacher, in composition, of another very famous composer—Ludwig van Beethoven.

Allegro

piano

f

This musical score is for a piece titled 'Air from Haydn Symphony'. It is written for piano and consists of three systems of music. The first system begins with the tempo marking 'Allegro' and a dynamic marking of 'piano'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The left hand provides a harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord in the right hand and a series of chords in the left hand, marked with a forte 'f' dynamic.

ÉTUDE

PUPIL: In the last line there is a special accent-mark over the third count in nearly every measure. To displace the accent-mark—which is usually on the first beat in a measure—in this way, is called *syncopation*.

Tempo di Valzer

p

Bertini

This musical score is for an 'Étude' by Bertini. It is written for piano and consists of a single system of music. The tempo is marked 'Tempo di Valzer' and the dynamic is 'p' (piano). The key signature has one sharp (F-sharp), and the time signature is 3/8. The melody is in the right hand, featuring a series of eighth and sixteenth notes, with a special accent-mark over the third count in nearly every measure. The left hand provides a harmonic accompaniment with chords and single notes.

LESSON QUESTIONS

1. What are the flats—in their order—in the scale of E-flat?
2. What is meant by *transposition*?
3. Can you tell something about the composer, Haydn?
4. What is *syncopation*?

LESSON SUMMARY

The pupil has now learned the scale of E-flat and its fingering, and can tell the meaning of *transposition* and *syncopation*; has learned to transpose, and should be able to play with due regard to all marks of expression.

LESSON VII

Ear-Training Drill. 1. Pupil shall find a Minor scale, in the *pure*, or *ancient* form, on the piano—using A as the starting-place—by sound. (Teacher, see Suggestions to Teacher in Drills at back of this book.)

2. Pupil shall write, from dictation, simple chords, using whole notes, and Middle C as *Do*, or starting-place. (Chords are suggested in Interval Dictation Drills.)

3. Pupil shall find simple four-measure melody, sung or played by the teacher, on the piano, by sound.

4. Pupil shall transpose melody just found—teacher giving new starting-place.

THE CHROMATIC SCALE

A *Chromatic Scale* is one which is formed wholly of half-steps.



Presto means to play "very fast."

A STUDY IN THIRTY-SECOND-NOTES

Allegretto



ff stands for *fortissimo*, and means "as loud as possible."

THE BLUE DANUBE WALTZ

J. Strauss

PUPIL: Your playing will have a very pretty "waltz swing" if you take care to give each first count in a measure (particularly in the bass) a strong accent, and then play the bass chords on counts *two* and *three* lightly *staccato*.





*Right-hand notes marked with an asterisk must be released in time for the left hand to strike them.

The duet which follows—"Old French Noël," or Christmas carol—is written for the Teacher and Pupil to play, or it may be played by two pupils. It would be very nice for each pupil to learn to play both parts of the duet.

The *Primo* is the upper, or principal part in a duet.

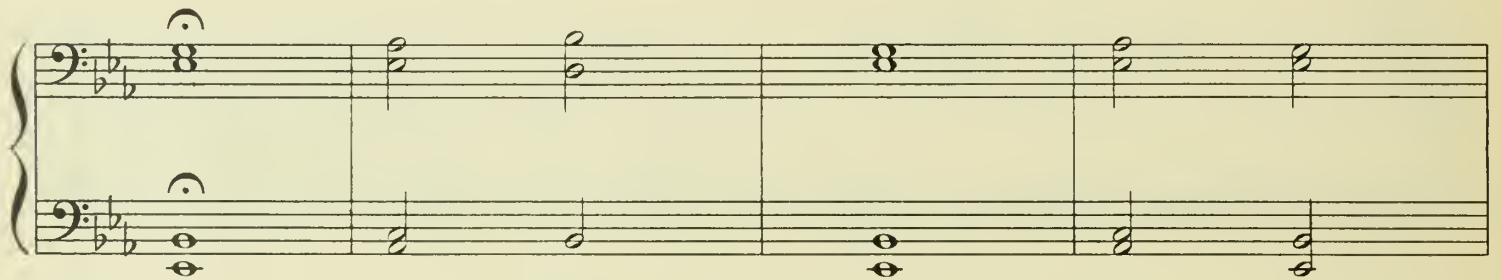
The *Secondo* is the lower part in a duet.

OLD FRENCH NOËL

A Duet for Teacher and Pupil, or for Two Pupils.

SECONDO

Andante cantabile



OLD FRENCH NOËL

A Duet for Teacher and Pupil, or for Two Pupils.

PRIMO

Andante cantabile

The musical score is written for piano accompaniment in 4/4 time, with a key signature of two flats (B-flat and E-flat). It consists of four systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Andante cantabile'. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Phrasing is indicated by slurs and ties. The first system has a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the melody with some rests in the right hand. The third system introduces more complex rhythmic patterns in the right hand. The fourth system concludes the piece with a final cadence in both hands.

LESSON QUESTIONS

1. How many tones are there in an octave?
2. How does a *chromatic* scale differ from the scales you have already learned?
3. What is the meaning of *presto*?
4. What do the letters *ff* stand for, and what do they mean?

LESSON SUMMARY

In this Lesson, the pupil should have gained further left hand independence by the practice of the Study in Thirty-Second-Notes; melody-playing through practice of the "Blue Danube," in which the melody is interspersed with grace-notes; he will have learned the Chromatic scale, and the meaning of the words *presto* and *fortissimo*.

LESSON VIII

Ear-Training Drill. 1. Pupil may hum or sing "All Through the Night," and find the ends of the phrases by ear. (Sing the melody and stop to breathe.)

2. Pupil may write additional chords and intervals, from dictation.

3. Teacher may play a short piece of descriptive music which the pupil has not learned, without announcing its title, and the pupil will describe it, especially regarding its mood.

4. Pupil will describe some sound (as bell, whistle, and so on) heard during the week.

SCALE OF A-FLAT



Con moto means to play "with motion," rather quickly.

Un poco, placed before any other word, means "a little."

Stretto means "hurrying toward the close."

Morendo means "dying away" (growing gradually softer and slower).

PUPIL: Be sure to watch for the special accents and the *syncopation* in "Rustic Dance."

RUSTIC DANCE

Con moto *mysteriously* Grieg

The image shows the musical notation for the Rustic Dance by Grieg in 3/4 time. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The notation includes fingerings (1-5) and dynamic markings like *pp* (pianissimo). The piece is characterized by its syncopated rhythm and mysterious mood.



OLD FRENCH RONDO

Andantino means "a trifle slower than *Andante*."

Andantino



LESSON QUESTIONS

1. Define *un poco*.
2. Define *morendo*.
3. What is the meaning of *stretto*?
4. What is meant by *con moto*?
5. Do you think that "Rustic Dance" is written in a minor or a major key?
6. What are the flats in the scale of A-flat?

LESSON SUMMARY

Lesson VIII affords opportunity for the development of *staccato* velocity; in this lesson, the pupil also learns the scale of A-flat and its fingering.

LESSON IX

Ear-Training Drill. 1. The teacher may play chords, while the pupil listens for different qualities and quantities of sound. After each chord, the pupil shall describe it, using musical terms, such as *major*, *staccato*, *forte*, *minor*, *legato*, or *piano*.

2. Teacher may play cadences, and pupil tell whether they are *closing* cadences, or not.

3. Pupil may find simple chords, on the piano, from dictation, by sound.

4. Pupil may transcribe chords just found.

5. Pupil may describe or reproduce some nature sound heard within the week.

PUPIL: Review all the new scales you have learned. You may now begin to play them two octaves, ascending and descending.

A STUDY IN REPETITION

PUPIL: Accent the first note in each group, and play all notes in this study with *staccato* touch.

Presto

Calmo con dolcezza means to play "quietly and with sweetness."

SILENT NIGHT

Calmo con dolcezza **Franz Gruber**

THE WILD HORSEMAN

Schumann

Allegro

WITH MARTIAL STEP

Melody from Köhler

A Duet for Teacher and Pupil, or for Two Pupils.

Marziale means to play "in martial, or military, style."

Da Capo (*D. C.*) means that the player is to return to the beginning of the piece, and play to *Fine* (the end).

SECONDO

Marziale

The musical score is written for piano in 4/4 time, featuring a martial character. It consists of four systems of music, each with a grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first system is marked 'Marziale'. The second system includes a repeat sign and a 'Fine' marking. The third system continues the piece. The fourth system concludes with a 'rit. D. C.' marking, indicating a ritardando followed by a Da Capo instruction to return to the beginning. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

WITH MARTIAL STEP

Melody from Köhler

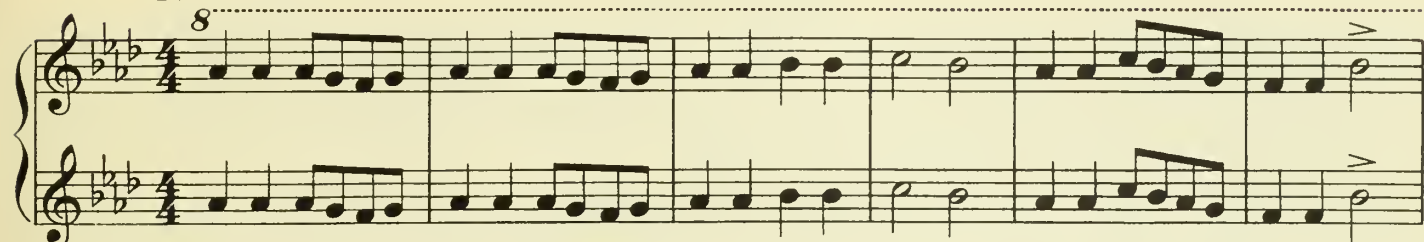
A Duet for Teacher and Pupil, or for Two Pupils.

Marziale means to play "in martial, or military, style."

Da Capo (*D. C.*) means that the player is to return to the beginning of the piece, and play to *Fine* (the end).

PRIMO

Marziale



LESSON QUESTIONS

1. What is meant by *calmo*?
2. What is the meaning of *con dolcezza*?
3. Give the keynotes of all the 'flat' scales you have studied, and name, in their order, the flats in each scale.
4. Define *marziale*.

LESSON SUMMARY

The pupil should now be able to "spell out" all scales which have been studied,—that is, be able to say the letters of the scale, as—A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat. In Lesson IX, the pupil has learned the meaning of the Italian words *calmo*, *con dolcezza*, and *marziale*.

LESSON X

Ear-Training Drill. 1. Pupil shall find major scale (by sound) from any starting-place (black or white key) on piano.

2. Pupil may write major or minor scales, major or minor chords (not more than four notes in a chord), or four-measure melodies, from dictation.

3. Pupil shall be able to recognize and name march rhythm ($\frac{4}{4}$), waltz rhythm ($\frac{3}{4}$), or two-four or six-eight rhythm, after teacher has played four measures of a piece of music in either rhythm.

4. The pupil being now able to hear chords as well as single tones, may listen intently for quality and quantity of sound. After the teacher plays a phrase, the pupil (or any member of a class) may describe it; for example, "It was in $\frac{4}{4}$ time; four measures long; it moved higher (ascending); it was played *legato*; and was played *piano*"; and so on.

SCALE OF D-FLAT



A LITTLE STUDY

Animato

Animato means "lively," "with spirit."

Pesante means to play "with a heavy touch."

Largamente means to play "slowly and with dignity."

MENUET *

Johann Sebastian Bach wrote this Menuet for Anna Magdalena Bach (his wife) to practice upon her clavecin. The clavecin and the harpsichord were two small, very sweet-toned instruments, played like the pianoforte, and used before our modern pianoforte was invented. Bach wrote a great deal of beautiful music, and was also a very famous organist.

*This number is reproduced on Victor Orthophonic Record No. 20158.

Moderato e grazioso Bach

mf daintily

dim.

mf

un poco pesante

First system of musical notation, piano section. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a supporting line with fingerings 1, 2, 4, 1, 2, and a triplet 3, 2, 1, 3, 5. The word *piano* is written in the bass staff.

Second system of musical notation, piano section. The treble clef staff continues the melodic line with slurs and fingerings 3, 2, 5. The bass clef staff has fingerings 4, 2, 1, 4, 2, 5. The word *pesante* is written in the bass staff, and *dim.* (diminuendo) is written above the bass staff.

Third system of musical notation, piano section. The treble clef staff has fingerings 4, 3, 4, 4. The bass clef staff has fingerings 2, 4, 1, 4, 2, 5, 4. The word *piano* is written in the bass staff.

Fourth system of musical notation, piano section. The treble clef staff has a triplet and slurs. The bass clef staff has fingerings 2, 4, 2, 5, 4, 3, 4, 2. The word *cresc.* (crescendo) is written in the bass staff, and *un poco largamente* (a little more broadly) is written above the bass staff.

PUPIL: You will notice that the last measures of the third and fourth lines of "Gertrude's Dream Waltz," which follows, have the numbers 1 and 2 marked over them. The measure marked 1 is called the "first ending." After you have played it, and repeated this part of the piece, as is directed, you should play the measure marked 2, this being the "second ending." You should omit the "first ending" when you repeat.

GERTRUDE'S DREAM WALTZ

Leggiero

Ludwig van Beethoven

LESSON QUESTIONS

1. Can you tell something about Johann Sebastian Bach?
2. Define *pesante*.
3. What is the meaning of *largamente*?
4. What is meant by first and second endings?

LESSON SUMMARY

In Lesson X, the pupil learns the scale of D-flat. The "Menuet" by Bach, and "Gertrude's Dream Waltz" by Beethoven, should both be memorized. The pupil should be encouraged and helped to learn about the lives of the great composers.

At the close of these Ten Lessons, the pupil will have acquired enough technic to be able to play little classics in a musical and expressive manner.

EAR-TRAINING DRILLS

(To be used as supplementary material)

Suggestions for the use of these **Ear-Training Drills** are given in the "Suggestions for Teachers" at the front of the book, and at the head of each Lesson. Each drill should be completely mastered before a new one is attempted.

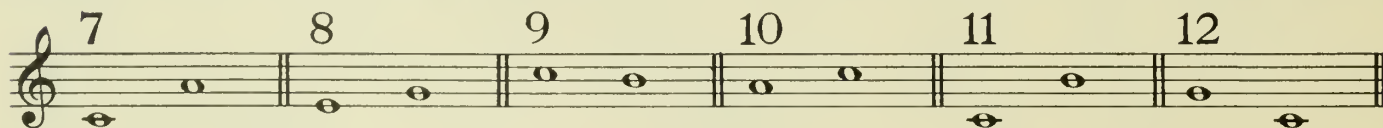
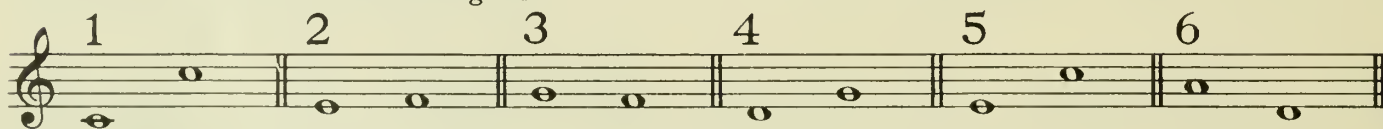
For further drill at the blackboard, or at a table, to develop mental quickness in naming notes aloud, the pupil (or pupils, if in class) may have a musical spelling lesson, and spell words in notes on the staff, the list of words used necessarily being limited to those containing the first seven letters of the alphabet—the musical alphabet. That many words can be so spelled will be seen, especially if several children contest with each other, and the children will usually enjoy doing so. Some suggested words are *bad*, *badge*, *cage*, *deed*, *cab*, *bag*, *deaf*, *baggage*, *age*, and so on.

These Drills will be subdivided into four divisions: EAR-TRAINING DRILLS, EAR-TRAINING RHYTHMS, EAR-TRAINING INTERVALS, and MELODIC DICTATION DRILLS.

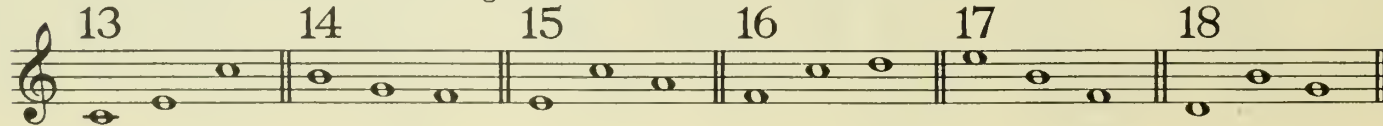
H. G. K.

EAR-TRAINING DRILLS

Which of the two tones is higher?



Which of the three tones is highest?



- 6 $\frac{3}{4}$ | ♩ ♩ ♩ | ♩ z | ♩ ♩ z | ♩ z ||
- 7 $\frac{2}{4}$ | ♩ | ♩ ♩ | ♩ z | z ♩ ||
- 8 $\frac{2}{4}$ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ||
- 9 $\frac{4}{4}$ | $\text{♩}.$ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ||
- 10 $\frac{6}{8}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | $\text{♩}.$ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||
- 11 $\frac{4}{4}$ | ♩ ♩ z | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | z ♩ ♩ ||
- 12 $\frac{4}{4}$ | $\text{♩}.$ ♩ ♩ | ♩ ♩ ♩ ♩ z | ♩ ♩ z | ♩ z ♩ z ||
- 13 $\frac{4}{8}$ | ♩ ♩ ♩ | ♩ ♩ | $\text{♩}.$ ♩ | ♩ ♩ ♩ ||
- 14 $\frac{3}{8}$ | ♩ ♩ ♩ | ♩ ♩ | $\text{♩}.$ | ♩ ♩ ♩ ||
- 15 $\frac{2}{4}$ | ♩ ♩ ♩ | ♩ | ♩ z | ♩ ♩ ♩ ||
- 16 $\frac{4}{4}$ | ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ z ♩ z ||
- 17 $\frac{9}{8}$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | $\text{♩}.$ $\text{♩}.$ ♩ ♩ ||
- 18 $\frac{2}{4}$ | ♩ z | z ♩ ♩ | $\text{♩}.$ ♩ | ♩ ♩ ♩ ||
- 19 $\frac{4}{8}$ | ♩ ♩ ♩ | z | ♩ ♩ ♩ ♩ | ♩ ||
- 20 $\frac{4}{4}$ | $\text{♩}.$ ♩ ♩ ♩ | ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ z ||
- 21 $\frac{6}{8}$ | $\text{♩}.$ $\text{♩}.$ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | $\text{♩}.$ ||

15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

MELODIC DICTATION DRILLS

1 2 3

4 5

6 7

8 9

10 11

12 13

14 15 16 Minor scale (*pure* or *an-*
cient) form

17 18

19 20

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